BACKGROUND

progressive rock magazine

ISSUE #24, AUGUST 1991

MARILLION ARRAKEEN LOERMEL
SYSTEM SEVEN YES ELIXIR STEVE HACKETT MENTAUR
ATMO WALKING ON ICE ABWH EGDON HEATH ISTHAR
THE ZINT GROUP THULE LIFT TANGERINE DREAM

COLOPHON

BACKGROUND MAGAZINE

Issue #24, August 1991

BOARD OF EDITORS

Erik van Os
Michiel van de Ven
Stephan van de Ven
John Verbruggen

CONTRIBUTORS

Ernst van Dinter
Gayle Ellett
Phillip Halper
Astrid Kooijman
Milly Kusmic
Andre-Francois Ruaud
Jan Schoenmakers
David Taylor
Gert-Jan van Tilborg
Erik Verhoeven

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BACKGROUND MAGAZINE
Dommeldal 7
5282 WB Boxtel
The Netherlands
Tel. : 04116-73383
Fax. : 04116-76160

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INTRODUCTION

Hello,

Well, even during the summerholidays there is enough interesting material to write about, which is, as you can see in the contents- part, very diverging.

This issue contains some really new items (like MARILLION's latest album, 'Holidays In Eden' and MENTAUR's 'Try Your Brakes') as well as some old stuff, which had been postponed due to the lack of space (like EGDON HEATH, ATMO and ELIXIR). There is no interview in this issue, because it turned out to be quite hard to find someone who wanted to be interviewed during the summer, and I can't blame them for that! Recently, the Belgian band NOW has released through Musea their latest album, 'Spheres', but it arrived too late to be enclosed in this issue. Also coming up is an interview with Dave Stewart (ex-HATFIELD AND THE NORTH, ex-NATIONAL HEALTH), Rick Wakeman (YES) and Roger Dean, the creator of many album-covers. There are no new articles in our notorious series "Progressive Speculations", because we had enough other material to publish. Maybe next time.

That is all for the moment. Happy reading. Bye.

Stephan

Arrakeen

Patchwork

review

'Folie Marie' was the first release by the French band ARRAKEEN (see BM #12). They gave a lot of concerts in France, under which were concerts as support act of MARILLION, events that were and still are considered to be of great importance for ARRAKEEN. After about more than two years they released their first CD, entitled 'Patchwork'. In fact, it is a mini-album, because it contains only four tracks, with a total playing time of about thirty minutes. Except for three studio tracks, this mini-CD also contains a live-track, 'Folie Marie'.

The recordingquality of the CD is very good, much better than on 'Folie Marie'. The music, which is good, well-played and well-balanced, has enough variations to keep it interesting. Like every French band there are some typical French touches in their compositions, obviously intensified by the French lyrics, but the main comparison that can be made is MARILLION. In fact, the musical performance of ARRAKEEN is even better on several points than MARILLION's, especially the songstructures, set-ups and used variations.

It is remarkable that the guitar parts are very reminiscent to the style of Steve Rothery of MARILLION. On the live track 'Folie Marie' Steve Rothery plays a guitar-solo, but there are no real differences with the playing of guitarplayer Sylvain Gouvernaire. I don't know whether this is a compliment? Singer Maiko certainly has a good voice, she sings very convincingly and with emotion, but every now and then her voice is too shrill and piercing (e.g. listen to the live track).

All in all ARRAKEEN is a good band with good and well-balanced compositions. They are, despite the strong resemblances with MARILLION, worth listening to. Maybe they are even more interesting, as their music contains more varied songstructures.

Stephan van de Ven

Artist : Arrakeen
Title : Patchwork
Medium : CD, 2C Production, 1990

Contact Address :

Eric Ciarlo
9 Rue Du Lavou
13109 Simiane
France

Atmo

CASSETTE review

In BM #17 I reviewed a demo-tape from Mario Gulisano's project ATMO. A few months later I received the final version of this tape. I found out that I had reviewed the first side of this new tape, and so I will only restrict myself to side two

I mentioned in BM #17, ATMO creates their own music and atmospheres in the field of new age, like GANDALF and similar artists. Mario Gulisano has also put in some influences from DAVID SYLVIAN and from STEVE HACKETT. Even some psychedelic influences are present (e.g in 'Sinfoniko'). You can find many different quiet styles on this tape, and also this side of the tape is very good.

Over all, the whole tape, the A and B-side, can be seen as a masterpiece, with nice and outstanding atmospheres created by Mario Gulisano and Salvo Condorelli.

Erik van Os

Artist : Atmo
Title : Atmo
Medium : Cassette, 1990

Contact Address :

Edith Music
c/o Mario Gulisano
CP 409
95100 Catania
Italy

CASSETTE review

Loermel

The progrock scene in the UK has contracted drastically over the last five years or so, in terms of output of new bands, although not necessarily in quality or popularity. Perhaps this is a product of the disappointing commercial response to bands like IQ, PALLAS, PENDRAGON and TWELFTH NIGHT. As a result there are relatively few newcomers to the progrock scene in the UK, notable exceptions are GALAHAD, RED JASPER and ARK. Now there is a new addition to this list; LOERMEL.

The musical core of LOERMEL is derived from the partnership between singer Victoria Horrabin and guitarist Gary White. Despite the fact that LOERMEL are one of the newest bands in the progrock scene, it is surprising to see how early on they have created a definitive sound for themselves. New bands can take up to several years to fully develop their own identity, for example some would say the definitive MARILLION sound wasn't really confirmed until the 'Clutching At Straws' album.

Although LOERMEL have often advertised themselves as MARILLION-style rock they have their own approach to songwriting, which is very different and far more varied; from almost folkish acoustic numbers to more traditional progrock songs, from harder rock approaches to gentle pop in the style of EDI BRICKELL. Guitartist Gary White revealed he was influenced by everyone "from the heavy side of like STEVE VAI and MALMSTEIN to GILMOUR and even GEORGE FORMBY". But despite these varied influences I can't think of any band to compare them with. QUASAR springs to mind, but that has probably more to do with the presence of the female singer (giving them a more gentle approach in many of the vocal areas) than the actual music, which is more rockier.

As the band's guitarist, Gary, commented "I think to most people we don't sound like a progrock band. I think we would like to be called a progrock band, but I don't think most people see us as that. I think they have got a thing about female lead singers, that they can't see you as a progrock band. There is loads of progrock influences, but I don't think we sound like a progrock band". They certainly do to me and, particularly in a track such as 'Emmanuale' (usually the closing number at their gigs). This song starts off with gentle vocals over a similar guitarline, which gradually speeds up via a keyboardriff into a more aggressive piece. Their new material (they are working on songs practically every day) is "Varied, we do diversify, I think, I would like to do some different vocal approaches. There is like the sort of progrock long songs and the more "song" songs, which are more accessible to people". Did this refer to singles? "Well, I don't like to look it like that. People would like to listen to those songs quite a lot. There are progrock songs and "song" songs, I think we get quite a good balance". For the future, the band say the music "is going to get weirder, we are just working to do more different things. We have started some new tracks, which are a bit strange. I don't think you would be able to put them into any boxes. Hopefully we are getting more original. I think it is just a natural progression really, I think we are getting more like us".

Unfortunately, the only way to hear LOERMEL apart from gigs, is on a three track aponymously titled democassette, of which the sound-quality is far from high. I asked "Why so few tracks?" when they have written so many. "We did it on a eight track in the attic, because we didn't have enough money to do any more. I had been advised not to do more than three, because the people who listen to demos don't want to listen to more than three. I mean, we wanted to do more for ourselves. Also, the quality is not high enough, with that stuff I don't think we would want to do that. What we want to do now is to build up a following, we want to play live as much as we possibly can, and then we might be ready for a record-deal, because I don't think we are ready right now".

Playing live is certainly one area, which LOERMEL need to improve upon. Firstly, their name hasn't seemed to establish its lef on the proggy gig circuit, in the same way as ARK or GALAHAD have. They also lack the stage presence of the bands mentioned before, but having just started out this is understandable. If LOERMEL can play as often as they intend to, then to me there seems to be no reason why they can't build up a following amongst the progrock market. But with the inclusion of their more accessible material, they have every chance making into a larger market, since it is not too commercial to turn off those that will actually go out and see them and the presence of the female vocals should ensure they don't suffer the current indifference and even contempt the mass media have resevered for progrock.

Phillip Halper

Artist : Loermel
Title : Loermel
Medium : Cassette, 1991

Carl Weingarten and Joe Venegoni

cd review

Critical Path

Many progrock lovers appreciate classical and acoustic based music. People like STEVE HACKETT or ROG PATTERSON certainly have appeal to progsters, because of the use of classical themes, progrock-like structures or their musical skill. Here is another acoustic-based album that really deserves your attention: 'Critical Path' by Carl Weingarten and Joe Venegoni.

The music on 'Critical Path' is completely instrumental and acoustic based. The emphasis lies on the stringed instruments like lead, slide and classical guitars and bass, but there is also flutes, percussion, synthesizers and hammer dulcimer. All the instruments are mainly played by Carl and Joe, but there are additional musicians as well.

The ten tracks are of medium length with a total playing time of more than fortyfive minutes. The sometimes repetitive character and the easy structures of the songs do have a somewhat hypnotic influence, just as is the case with bands as TANGERINE DREAM and KLAUS SCHULZE. There are no main comparisons to make, although the lead guitar reminds me of the guitar-playing of EDHELS, and sometimes even to the characteristic style of ALLAN HOLDSWORTH.

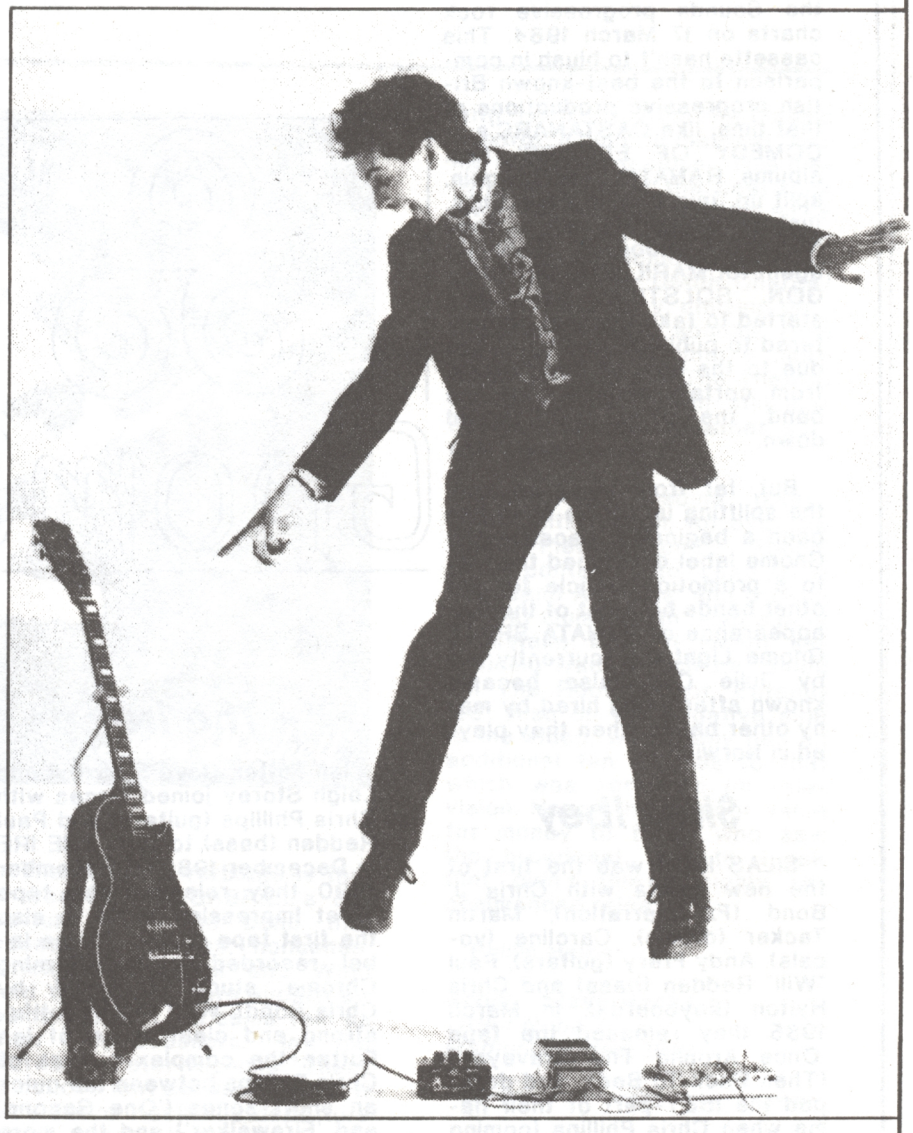
Although all the tracks are instrumental and acoustic they never become boring. Generally, the songs have no freaky parts or powerful outbursts (except maybe for the last one, 'Set On Edge'), which gives the album a more "flat" whole. This relaxed type of music constantly breathes an easy and floating atmosphere. Just what you need after a hard day's work at the office. Play on, guys!

Stephan van de Ven

Artist : Carl Weingarten & Joe Venegoni
Title : Critical Path
Medium : CD, Multiphase Records CP-CD02, 1991

Available From :

Multiphase Records
P.O.Box 15176
St.Louis, MO 63110
U.S.A.



The bands of the Gnome label

Discovering, all at once, eight unknown progressive rock bands isn't a frequent experience. Especially not in the well-known domain of the British modern revival. But, nevertheless, it is the case with the Gnome Label bands.

Ranata Spirit

The Gnome Label started in October 1983 with the original intention of promoting RANATA SPIRIT and their releases. First founded in 1981 with an unknown line-up, this band from Norwich released the cassette, 'Spirit Of The Wind', before splitting. After regrouping in September 1983 (with Mark

Standley on drums and guitars, Chris Phillips on bass, David Dack on vocals and Sam Elmhurst on keyboards), they released the cassette, 'The End Of The Wood', in March 1984.

The music by RANATE SPIRIT was true progressive rock of the typical "British eighties revival" kind, but nevertheless, very good. Great keyboards and guitars on the 'Sanatorium' track, a long musical suit with 'The Theory Of Eight By Eight', the latter being a track that has reached number 5 in the Sounds progressive rock charts on 17 March 1984. This cassette hasn't to blush in comparison to the best-known British progressive productions of that time, like CASTANARC's or COMEDY OF ERRORS' first albums. RANATA SPIRIT, again, split up, this time in June 1984, just as things started to take off. Keith Goodwin (publicity agent for MARILLION, PENDRAGON, SOLSTICE, etc.) had started to take interest and offered to publicize the band, but due to the lack of commitment from certain members of the band, the offer was turned down.

But, far from being an end, the splitting up of the band has been a beginning, because the Gnome label developed then into a promotion vehicle for the other bands born out of the disappearance of RANATA SPIRIT. Gnome Lightning (currently run by Julie Curl) also became known after being hired by many other bands when they played in Norwich.

Silas Ibey

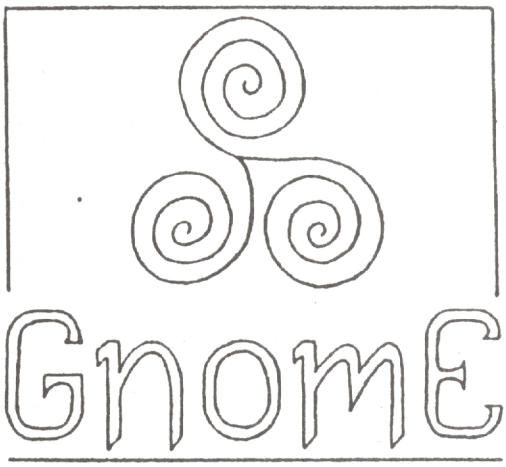
SILAS IBEY was the first of the new bands with Chris J. Bond (Fx, narration), Martin Tacker (drums), Caroline (vocals), Andy Frary (guitars), Paul "Will" Redden (bass) and Chris Hylton (keyboards). In March 1985 they released the tape 'Once Around The Graveyard (Then Back To Bed)', and dropped the IBEY-part of their name when Chris Phillips (coming from RANATA SPIRIT) took up the vocals and guitars, and Robert Thompson the drums (later on he joined THE ENID).

SILAS went on playing a great deal of gigs over a two year period, and released the tape 'The Path' (see also BM #13), still of a typically British and really fine kind of progressive rock. 'Distant Stones' and 'Song Of The Silent Land' on 'The Path' are two excellent tracks. The only problem with SILAS are the vocals, because they are not very convincing.

SILAS disbanded in November 1988, and once more new bands were founded.

Terminus

TERMINUS was a local heavy band (including Ian Futter on vocals, Dave Sparrow on drums, Leigh Storey on keyboards, Daniel Storey on guitars and Mick Neville on bass), which have released the tape 'Emotional Masks' in 1987. They split up in April 1989.



The Ire

Ian Futter, Dave Sparrow and Leigh Storey joined forces with Chris Phillips (guitars) and Paul Redden (bass) to form THE IRE in December 1989. In November 1990 they released the tape 'First Impression'. This is also the first tape on the Gnome label recorded in the Burning Chrome studio (created by Chris Bond). With the beautiful, strong and clear voice of Ian Futter, the complex guitars of Chris Phillips between the quick an short songs ('One Second' and 'Firewalker') and the more progressive orientated and longer tracks ('Behind The Hypnotist' and 'The Hypnotist'), THE IRE play a heavy progressive kind of music. Their style draws influences from IT BITES, MARILLION, PETER GABRIEL, RUSH and some resemblances can be found with GALAHAD. The band have only been gigging since July 1991, but they hope to sign to a London based agent, in order to tour all over the UK. An there are plans to release a 12" album on the Gnome label later this year.

Gods Acre

In December 1989, in the same time as THE IRE, Chris Phillips on bass and vocals founded GODS ACRE with Mark Richards (from RANATA SPIRIT) on guitars and vocals, Stuart Aylmer on guitars, vocals and Byg on drums. GODS ACRE are another interesting heavy progressive rock band, but with a darker mood and with some influences from KING CRIMSON. They released the tape 'Sabre' in February 1991.

Hollow Earth

HOLLOW EARTH was a progressive rock band that was founded after the demise of SILAS, by Chris Hylton (keyboards) together with Tim Dew (drums), Chris Miles (guitars), Colin Cronin (bass) and Gareth (vocals). In late 1990 they split up, without recording anything.

Stealing The Fire

While being active in HOLLOW EARTH, Chris Hylton was also involved in another project STEALING THE FIRE. STEALING THE FIRE is a Burning Chrome studio band, for which Chris Bond does much of the program and production work, and he also plays the keyboards (although Chris doesn't consider himself as a musician). He asks all his friends from various bands to add something to a song (the writing of material is usually a collaboration between Chris Bond and one of the musicians to form a basic structure). Thus the band has no fixed structure, and gets a wide range of ideas and sounds.

Mainly being instrumental and based on the keyboards, STEALING THE FIRE's music is very original, covering and melting various styles from ambient rock via new age to progressive rock. In the beginning, STEALING THE FIRE was a collaboration between Chris Hylton and Chris Bond, which led to the tape 'A Race Of Odds'. Unfortunately, due to a disagreement, this excellent tape won't be released. But since then, Tim Dew and Chris Miles from HOLLOW EARTH joined forces with Chris Bond, and two new tapes will be released this summer.

One cassette will contain almost pure progressive rock, a collection of tracks from SILAS, RANATA SPIRIT and HOLLOW EARTH, that hadn't been recorded before. The other tape

will be mainly instrumental, in the same ambient/jazz/rock original kind as the 'A Race Of Odds' material. Another Gnome label's project is a tape featuring some songs by RANATE SPIRIT, recorded in May 1984 and some studio songs (which hadn't been recorded at the time the band were still together), but that Mark Richards and Chris Phillips put together in the studio

THE IRE, GODS ACRE and STEALING THE FIRE; three bands that are still alive and well, with music that has matured strongly since the RANATE SPIRIT and SILAS period. The Gnome label hope to continue to expand with releases on vinyl and CD in the future. All that can be said now is; order the tapes currently available, and discover this "Norwich school" of progressive rock. The Gnome label are one of the more interesting things that happen in the British field now.

Andre-Francois Ruaud

Contact Address :

Gnome Music Tapes
c/o Chris Bond
Burning Chrome Studio
3 Acacia Avenue
Toftwood, Dereham
Norfolk, NR19 1NA
United Kingdom

STEVE HACKETT's return to rock music was marked by an appearence on British TV's Bedrock program (which features several other proggy acts such as BARCLAY JAMES HARVEST, CARAVAN, RICK WAKEMAN and ASIA) and which will be released in a lengthier form on video later this year.

In the past Steve's bands have included many a familiar name on the progrock scene. Mike Rutherford and Phil Collins from GENESIS, Ian Mosley from MARILLION and now Fudge Smith from PENDRAGON. The result is usually music of by far the highest quality of any GENESIS solo artist, but this is usually a sadly overlooked fact.

The common verbiage is that it was PETER GABRIEL's departure from the band that caused its demise; nonsense. 'Trick Of The Tail' and 'Wind And Wuthering' were superb albums, much in the same vein as their predecessors. In the words of Peter Nicholls "There is no love lost between them". It was Steve Hackett's departure which made the crucial difference and it were his solo albums which upheld the high musical values expressed in GENESIS' seventies albums.

The aforementioned concert only served to prove how superior a solo artist he is to his former colleagues. There is none of the commercial compromise one might find in certain other GENESIS musicians. What one receives is atmospheres, musical landscapes and classical standard musicianship. This has been displayed in a generous selection from his carreer, dating back as early as 1972 with 'Horizons' from the classic 'Foxtrot' album, to material from his forthcoming album. This material is some of the best rock music Steve has written since 'Defector', and absorbs a number of styles including the classic progrock in 'Depth Charge/ Heart of the City' utilizing particularly original sounds from the guitar-synth and a more jazzy approach in 'The Theatre Of Sleep', but which still manages to create a rather surreal atmosphere.

There were some disappointments though, for example when 'Please Don't Touch' didn't continue into 'Land Of A Thousand Autumns' and playing 'In that Quiet Earth' was surely a mistake when it meant sacrificing tracks such as 'Blood On The Rooftops' or 'Entangled'. Also on the negative side is the video, which only has an additional ten minutes to that which was screened on television. Hence this is poor value for money to those who saw the broadcast. But to those that didn't this a highly recommended release.

Phillip Halper

Artist : Steve Hackett
Title : None
Medium : Video, 1991

NEWS

- The Italian band TALE CUE are about to release their first album on CD through the French progrock label Musea. Drummer Filippo Oggioni has been replaced by ex-THEATRE drummer Alessio Cobau.

- STEVE HOWE from YES has released a new solo-album, entitled 'Turbulence'. His YES-mate Bill Bruford plays the drums on this album.

cd review

EGDON HEATH

The Killing Silence

The Dutch band EGDON HEATH have just released their CD, 'The Killing Silence', which is the successor of their debut album 'In The City' from 1987. During the ten years of their existence they have become the leading Dutch progrock band. For this album EGDON HEATH found a new vocalist, Jens van der Stempel. His voice is very clear and a good improvement since the vocals on their first album.

The opener 'No Second Faust' is an up-tempo song with a very good closing section. This song could also be found in a shorter version on the demo 'Egdon Heath' from 1988. On this tape it was called 'Don't Deny' (see BM #14). The second song 'Tell Me' is in the same vein as the first song, but only a bit more quiete. The song 'TCC' was also recorded on the aforementioned demo, but this time with better recording-facilities, but still it is not very interesting. The best is still to come.

The title track is a sixteen minute epic in the same vein as for example ARAGON's 'The Crucifixion'. This highlight is about the discovery of the South-Pole and the privation Admundsen and Scott had to go through. It is a very good and modern sounding song, full of changes in tempo and good keyboard-playing. The song 'Stand Straight' shades off into an up-tempo instrumental part in the quiet instrumental 'The Tide Is Out' with the sound of the sea on the background. A romantic ending of this album.

All together it is a good album. EGDON HEATH prove that they are the leading Dutch progressive rock band. This CD is highly recommended if you want to know more about Dutch bands.

Jan Schoenmakers

Artist : Egdon Heath
Title : The Killing Silence
Medium: CD, SI Music Simply Two, 1991

Available From :

SI Music
Postbus 938
3000 AX Rotterdam
The Netherlands

LIFT

cd review

LIFT is a progrock group formed in New Orleans in the early seventies with the ideao of becoming a rival to the top progrock bands of the day in Europe. A couple albums' worth of material was recorded before the bottom dropped out of LIFT without viable recording contract, although in 1977, there was an illegal release of their 1974 material unbeknownst to the band. Now, the Syn-Phonic label has preserved that material for posterity in a most legal CD release, 'Caverns Of Your Mind'.

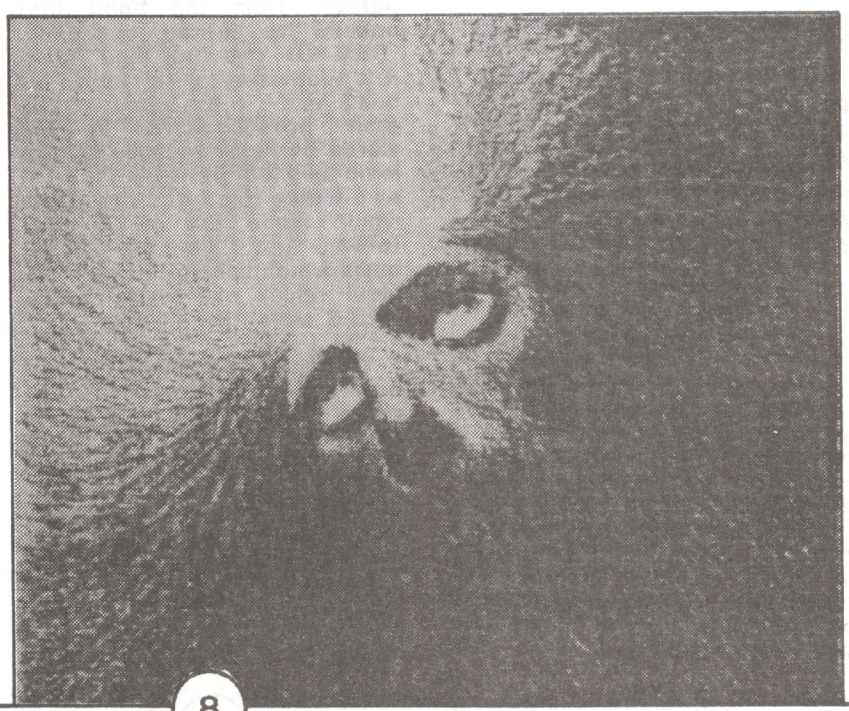
The four long songs on 'Caverns' show a variety of early seventies influences, from ELP in the Hammond organ and Moog work to early KING CRIMSON in the mellotron work, especially on the march-anthemic title track. While the effort sounds a bit primitive and dated, almost pre-'Court Of The Poseidon King', the talent demonstrated does have one intrigued to hear what they matured into in later recording sessions.

Syn-Phonic's Greg Walker has indicated those sessions will eventually be made available (one track is already on the 'Past, Present, Future' Syn-Phonic compilation).

Artist : Lift
Title : Caverns Of Your Mind
Medium : CD, SYNCD 1, 1991

Available From :

Syn-Phonic
P.O.Box 2034
La Habra, California 90631
U.S.A.



LP review

Thule

Natt

Four weary Norwegian men struggle their way through a massive layer of snow, their eyes closed against the dazzling daylight reflecting on the endless snowlandscape, thus gaining sharpness. Then, all of a sudden, night falls, a complete and utter darkness. They grope their way to "Thulehuset", their home-studio, and stumble through the hall searching for the lightswitch. Darkness, darkness, a thick impenetrable blanket keeps the absurd reality at a save distance...assuring total freedom.

Lasting day after day, week after week, 'Natt' (which means night) is changing into a depression, draining away their common sense and sucking at ours, its heat melting all of us together; they, you, me...shaped into a new and undefined "we". Falling over our feet we are trying to run away, but there is no place to flee to, the eyes of the night are always pinned on our shoulder. Shrieking at the lizard in the sky above...no use, the northern lights have deaf ears.

So, what is left? Cursing at the foul reality, all of us winterchildren are dancing our own dance, seeking the day. We are children of night and early dawn.

So, it is back to reality. Heavily criticized above, as it was, it turns out to be better than was pictured by this music, which is inspired by the dark and neurotic polarnight. A great concept to weave around a musical web. The music on this album is, not surprisingly, very depressing, so you might find yourself hanging on the ceiling with your nails stuck in the plaster.

The record sounds very good, being recorded on an eight-track tapedeck, the complex structure and the fast riffs sound amazingly clear. The double sheet is beautifully printed, and the used cardboard is of extremely high quality (which isn't really a surprise considering that Norway is THE cellulose-converting country). Enclosed is a booklet in which is explicated (in English, German, French and Spanish) the basic idea behind the concept as a whole, and the individual songs. This album is a remarkable performance in all aspects.

Ernst van Dinter

Artist : Thule
Title : Natt
Medium : LP, Colours COSLP 002, 1990

Contact Addresses :

Thule Records
Box 276
9751 Honningvag
Norway

Colours A/S
Box 275
3701 Skien
Norway

Video Review

ANDERSON BRUFORD WAKEMAN HOWE

Having managed to obtain a bootleg video copy of ANDERSON BRUFORD WAKEMAN HOWE live at Hamburg, I thought it would be interesting to see the contrast between the official and the bootleg.

The official video of ABWH mainly contains four songs: 'Brother Of Mine', 'Order of The Universe', 'Quartet' and the old YES classic 'Heart Of The Sunrise'. This is the major difference between the two, ABWH in Hamburgh is the complete unedited concert, which must run to over five times the length of its offical counterpart. The picture quality is fare, and like many other such videos give you pretty much the view one could expect from actually being there. However, this does mean that when either, say Steve Howe or Rick Wakeman go into ➡

their tremendous solos you can't really see what they are doing.

Of course the visual splendour of the official video could not be in doubt; the promo to 'Brother Of Mine' is codirected by Storm Thorgeson and Roger Dean and if those names don't impress I can't think whose will. One couldn't ask for better artists outside of Max Ernst or Salvador Dali and they never directed any rock videos when they were alive. The whole video is very professionally packaged and is nicely interspersed with interview footage of the band in the studio and playing cricket, which I think any YES fan would like to see more of (the band in the studio I mean, rather than on the cricket field).

Generally, that is the verdict for the official video; what we see is great, but we don't see enough. I can't imagine that it would cost a great deal more to include more concert footage, since although 'Order Of The Universe' is very stylishly shot and edited, 'Heart Of The Sunrise' seems relatively inexpensive, almost as if it were shot for television.

If the big companies want to prevent the proliferation of video bootlegs in a way that they could never manage with audio bootlegs then they must provide the customer with more footage and hence greater value for money. MARILLION's latest video release is the perfect example of this. As long as they keep churning out videos the length of ABWH (37 minutes) or ROGER WATERS' 'Radio Kaos' (20 minutes) then the bootleg will always be an attractive alternative, even more so when bootlegs gives you a view of the stage not clouded by the ego of the performers.

Phillip Halper

Artist : Anderson Bruford Wakeman Howe
Title : Heart Of The Sunrise
Medium : Video, 1990

CD

HOLIDAYS

Two years ago, 'Seasons End' showed new perspectives for progressive rock. Influences from the seventies (epic, imaging, tasteful and "overdone") were cleverly combined with influences from the eighties (dynamic, solid and straight). But alas, MARILLION's latest album, 'Holidays In Eden', has pushed the balance to the wrong direction. THE PARTY IS OVER.

The ten songs on the album can simply be described as me-lodic poprock music, incidentally larded with some progressive elements. Producer Christopher Neil has done his job on the American way. The keyboards are put smoothly in the background. How could Mark Kelly ever agree without doing even one decent keyboardsolo? The rhythms are solid but also hopelessly static. Can Ian Mosley get some progrock drumming lessons from Mick Pointer? So, what is left are the guitars, which take a dominating part in almost every track. Has Steve Rothery become just as egocentric as most of the guitarists? The result of all this is just as predictable, cliche and boring as you might expect. It makes me sad. Very sad! Of course, I have nothing

A Triggering Myth

cd review

A TRIGGERING MYTH is a collaboration between Rick Eddy (keyboards, guitars, words and percussion) and Tim Prumheller (keyboards, percussion) with guest artists on additional guitars and keyboards.

A comparison of A TRIGGERING MYTH's music to HAPPY THE MAN's (complete with such semi-witty titles as 'We Think About Our Thinking') is not out of order, though they show more 12-tone than major chord leanings a la TIEMKO, and the use of piano as a driving force for several of the compositions reminds me of another US group (also 12-tone leaning), CARTOON (which evolved into PFS). Without exception, the compositions are thoughtful and engaging, make for good listening all the way through, but no one piece stands out from the crowd as particularly outstanding. For example, while 'Swimming With Sharks' effectively creates a menacing mood with the help of a circus carousel time signature (not exactly a first, right?), the proceedings do not get anywhere near as dramatic as in TIEMKO's 'Ocean' epic. The only other piece worthy of special mention is the acoustic interlude, 'When Suddenly I Am Old And Start To Wear Purple', for it sounds like it would have been more at home as an interlude on JETHRO TULL's 'Aqualung'.

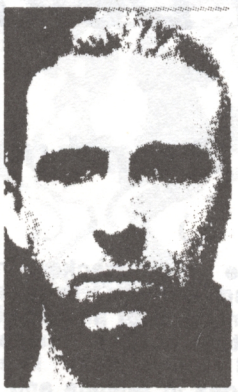
Hopefully, A TRIGGERING MYTH will trigger something of more mythic proportions next time around.

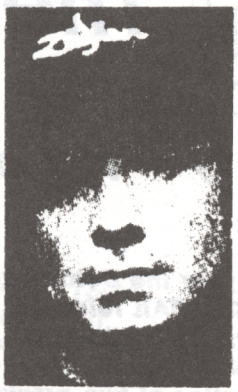
David Taylor

Artist : A Triggering Myth
Title : A Triggering Myth
Medium : CD, LE 1003, 1991

Available From :

The Laser's Edge
P.O.Box 3128
Hoboken, New Yersey 07032
U.S.A.





against American rock music, but MARILLION has changed from a leading progrock band into an average melodic poprock act. They are no longer something special. The only compliment can be given to Steve Hogarth. His voice sounds better than ever and makes the harmony in the songs almost worthwhile. 'Splintering Heart' gains my admiration. The rest is simply rubbish. Compare this album with 'Script For A Jester's Tear' and you will experience what I have experienced.

In the beginning of the eighties MARILLION sounded mainly like GENESIS in the beginning of the seventies. Ten years later they sound like JOURNEY and FOREIGNER in the beginning of the eighties. So, we don't have to be surprised if they sound like LIVING COLOUR or FAITH NO MORE within another ten years.

John Verbruggen

Artist : Marillion
Title : Holidays In Eden
Medium : CD, EMI CDP 796822-2, 1991

I N E D E N

John McLaughlin Trio

cd review

Live At The Royal Festival Hall

'Live At The Royal Festival Hall' is an excellent digital recording of a live performance in London on November 27th 1989. The trio is Kai Eckhardt on bass, Trilok Gurtu on percussion (probably the best percusionist in the entire world) and John McLaughlin on classical guitar and photon guitar synthesizer.

The fast sections are speed-of-light, hyperfast. The slow sections are beautiful and well-balanced. John Mclaughlin plays phenomenally well. His classical guitar is also a synthesizer controller that plays other instruments, so he can roll in great keyboard sounds while playing guitar at the same time. The music on the whole album flows very easily and fluidly from one part to the next. Some tunes are built on long grooving jams, two of them are fourteen and eighteen minutes long. Trilok Gurtu's playing is mind bending. He immerses cymbals and small gongs in water, plays bird whistles and plays the drums better than anyone.

Gayle Ellett

Artist : John McLaughlin Trio
Title : Live At The Royal Festival Hall
Medium : CD, Polygram CD JMT 834 436-2, 1990

cd review

The Last Detail

The Wrong Century

Last year the Dutch band THE LAST DETAIL released their first CD, entitled 'At Last...The Tale', which was a compilation of two previous demo-tapes ('The Silhouette' from 1988 and 'Waterford' from 1989) and some new songs. Now there is a follow-up, called 'The Wrong Century', which is in fact a mini-CD. This album shows what kind of improvements they have made and how good and interesting their music can be.

On studio recordings THE LAST DETAIL always sound very professional and technically skilled. Their first attempt to do more professional recordings after their two demos, the above-mentioned compilation-CD, was quite good but definitely too static, something that could be seen on stage. This is probably due to the used song-structures and the fact that the tracks are quite short and very similar.

The four tracks on 'The Wrong Century' (with a total playing time of almost eighteen minutes) have a compact and good sound, with interesting changes in tempos and moods. Three of them are new, the fourth one is a rerecording of 'Imagining' of 'The Silhouette' tape. The new songs alternate between easy, almost atmospheric, and up-tempo, with all the instruments present and in balance. Although all the songs are progressive, they also have a certain poppy approach on them, because you can easily find yourself singing along all the songs.

Singer Ruud Stoker is a very talented singer and he really knows how to control his voice, although I think he uses his voice too much the same in every song. His type of singing and stage-performance determines the attractivity of their live-performances, which are still rather static, although they have made some improvements.

THE LAST DETAIL is an interesting and talented progressive rock band, and definitely worth listening to. 'The Wrong Century' proves this, but they should get rid of the static atmosphere during their live-performances. Once they have lost this limiting aspect they can be a very interesting live-act!

Stephan van de Ven

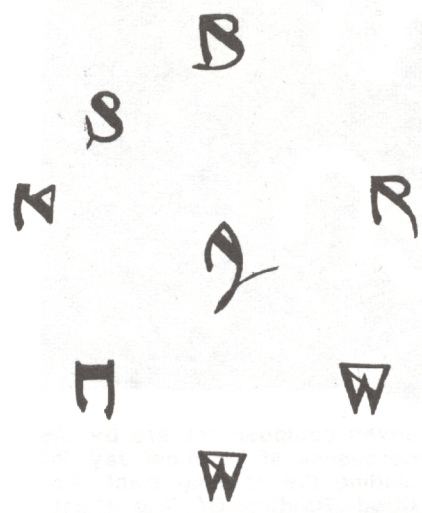
Artist : The Last Detail
Title : The Wrong Century
Medium : CD, SI Music Simply Three, 1991

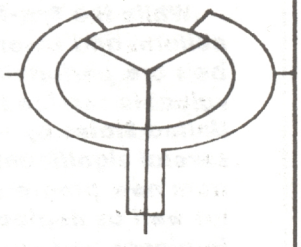
Available From :

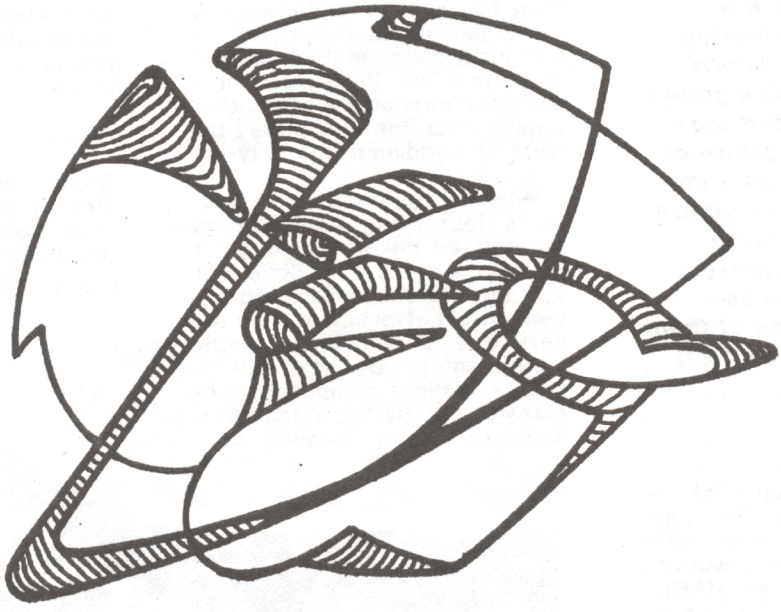
SI Music
Postbus 938
3000 AX, Rotterdam
The Netherlands

Concert review

At the end of their world-tour the YES-caravan pitched up their tents in Rotterdam for a sold-out concert in the Ahoy-hall. Spirits were high even before the event began, and when it started a vibration of delight went through the crowd; can you imagine a better opener than 'Yours Is No Disgrace'?







YES began the evening with an oldie, ha, something they couldn't take away from us! How pleased everyone was when it turned out that only five songs during the over two hours and a half lasting concert were from the last three albums: 'Shock To The System' and 'Lift Me Up' from the 'Union' album, 'Rhythm Of Love' from 'Big Generator', and 'Changes' and 'Owner Of A Lonely Heart' from '90125'. The rest of the more than fifteen songs were classics such as 'Heart Of The Sunrise', 'Longdistance Roundabout - The Fish', 'I've Seen All Good People' (of course) and

'Roundabout' as encore. An astonishing surprise in the set was the epic 'Awaken'.

All the members were at their best though Tony Kaye's role was dubious. He also was the only one who didn't give a solo performance. Steve Howe played like hell and roared up and down the entire stage making the audience go mad with his capers. He also played solo. This piece was an excellent acoustic medley around 'Mood For A Day'. Stage-animal Chris Squire made his mark, showing his feeling for dramatism when playing his bass-guitar torture 'The Fish'. Trevor Rabin played at high speed and was close to go on an ego-trip. His solo performance however was beautiful, an exceptionally clever acoustic piece of work. It really made his prestige rise sharply!

Rick Wakeman proved once again to be one of the best keyboard-players in the world, he really excelled and this only made the contrast with Tony Kaye sharper. Rick welled together excerpts from many songs to one multi-atmospherical entity with Henry VIII taking care of the classical parts and Merlin The Magician making it sparkle with joy.

Bill Bruford and Alan White fought their duel on drums. Playing across from each other on the rotating stage made them look like two cocks in battle, circling around each other searching for a spot to hit. Powerful, frightening... GREAT! And Jon Anderson, as well... first of all, his voice was better than before; bright and crystal-clear. His appearance; dressed in white he looked pure and divine, waving his arms, revolving around and around, swaying from side to side. No matter how violent the battering storm roared around him, Jon was the calm and windless shelter of eternal peace.

This evening certainly was worthwhile waiting, hoping and yearning for the perfect event with YES for all the years.

Ernst van Dinter

Artist : Yes
Date : 23 June 1991
Location : Ahoy, Rotterdam, The Netherlands

cd review

system seven

While the Syn-Phonic, Cuneiform and Laser's Edge labels are performing a most valuable service in the United States by releasing several significant efforts from new progressive groups (as well as neglected masterpieces and curiosities of the past) in much the same manner as Musea in France, still there are US groups doing important releases completely on their own. SYSTEM SEVEN is one of them with their independent CD release from 1990, 'Perspectives'.

There are a couple of refreshing aspects to 'Perspectives', among them that, while the group is obviously working the same territory as MARILLION and friends, Christian Quinn's vocals owe little (if anything) to either FISH or PETER GABRIEL, and three of the seven compositions are by the percussionist Matthem Jay, including the opening track, entitled 'Rhythm Of The Night'. This song starts off with a conventional (if very melodic) hardrock vocal making the listener apprehensive that she/he is about to be subjected to commercial rock fare, but which then takes off through several lively passages, dominated by intriguing guitar and percussion work that set the stage for a delicious saxophone romp, then a quiet coda that completes the work of wedding music to lyric.

Some of guitarist John-Morgan's four other compositions do lean, all the way through, in more convential directions, and are structured similarly to recent RUSH efforts, but they are very musical. His three minute instrumental, 'Destination/Arrival', is a minor symphonic rock classic and perhaps the most succesful of the "perpectives".

SYSTEM SEVEN save their most ambitious track, the nine minute 'Valley', for last, and after an interesting mid-section, it includes a stirring resolution of the tension in the principle vocal melody, reminiscent of the final of YES' 'Close To The Edge'.

Let's hope SYSTEM SEVEN's future is nurturing enough for them to carry on and not become another "one-shot deal" like EASTER ISLAND, NETHERWORLD and other great US progressive bands.

David Taylor

Artist : System Seven
Title : Perspectives
Medium : CD, Earl Reilly Enterprises, 1990

Contact Address :

Earl Reilly Enterprises
550 Aloha Street
Suite 404
Washington 98109, Seattle
U.S.A.

Available From :

Global Music Distr.
Dept.R, P.O.Box 103
Wisconsin 53129,
Greendale
U.S.A.

perspectives

Isthar

LP review

On the cover of Jose Luis Rodriguez' ISTHAR album, entitled 'En El Mundo De Los Suenos' (which means 'In A Sleeping World'), you can see a guitar being thrown in a lake. It is a fascinating and colourful cover.

But not only the "outside" impressed me. ISTHAR's heavy Spanish progressive rock, varied with some easy listenings, catched my ears. The album takes off with 'M'Allegro' (probably known from the Exposure album); an up-tempo song with classical influences. This classical song is marvellous and without doubt the best track on the album, and for the band their visiting-card.

The other songs on the first side are also rather heavy. ISTHAR really pull out all the etope. The members of the band play with inspiration. One after the other can be called good musicians, and they do have sense for cooperation. The result is an imposing and catching piece of music. The last track, entitled 'En Memoria', is partially pure classical music.

There are two vocalists on this album; Valentin Del Mural and Yolanda Gonzales. This male-female twist is won by the female side. Her voice suits better to this kind of progrock music.

Well, ISTHAR is for sure locked up in my memory.

Gert-Jan van Tilborg

Artist : Isthar
Title : En El Mundo De Los Suenos
Medium : LP, ????, 19??

Mentaur

Try Your Brakes

CASSETTE review

The English City of Manchester has become famous (or should I say infamous) for its unique brand of "indie music" with bands such as the HAPPY MONDAYS and the STONE ROSES. One would hardly consider it a centre of activity for progrock and I would not claim that it was.

However, one must remember that much of the early material of TWELFTH NIGHT was written there. Peter Nicholls pre and post IQ bands (namely THE SAME CURTAIN and NIADEM'S GHOST) originated there and Manchester University brought us the immortal VAN DER GRAAF GENERATOR. Elsewhere in this issue you may have read about the new Manchester progrock band LOERMEL, they are not alone. MENTAUR are equally as underexposed, equally as proggy but completely apart in their emphasis.

If there is one word to sum up MENTAUR it must be "dark". Images of burning nurseries and endless blood baths litter through drummer Ed Lepper's lyrics, and the music (all composed by keyboardist Tim Ridley) fits this very well, particularly the bleak piano chords and haunting organ sounds. But don't think that listening to MENTAUR guarantees to get you depressed, it won't. A lot of their material is quite uplifting, take for example the guitar solo during 'Different Ways', which is very much in the same vein as the master of the emotive guitar; DAVID GILMOUR. But if MENTAUR remind me of PINK FLOYD then it is the dark atmospheres of 'Animals' rather than the depressing boredom of 'The Final Cut'.

The comparison is proven worthy in the twenty minute epic, 'Day of Wrath', a song which almost by definition any progrock fan should love. If any of you are familiar with the PALLAS track 'The Ripper' or VAN DER GRAAF GENERATOR's 'A Plague Of Light House Keepers' then I think you will know what I am talking about. That is not to say there is any rip-off, in fact MENTAUR have a number of advantages over PALLAS and VDGG in their early days, most notably the excellent sound quality and production values.

I find it suprising that such a young band could afford digital remastering for their first ever release, but yet they have managed to use it. However, this is more a reflection of what a band can afford rather than how good they are. But it does mean your enjoyement of their cassette should be all the more likely. It certainy occupies a lot of time on my tape deck.

Phillip Halper

Artist : Mentaur
Title : Try Your Brakes
Medium : Cassette, 1991

Contact Address :

Mentaur
4 Aubrey Walk, Campden Hill
London, W8 7JG
United Kingdom

Tangerine Dream

TANGERINE DREAM are often not considered as progressive rock. But their music is atmospheric, it ignores the usual song format found in most other modern music. They have a wide breadth of different sounds, and Edgar Froese happens to be a very accomplished guitarist. What more could one ask for in a progrock band?

One could ask for structures which were little less static, since the main problem with TANGERINE DREAM is that often they have an excellent musical idea, but refuse to let hold it so that it loses a lot of its original interest. This problem was in no way evident on their recent tour. The reason for this was that rather than play an entire track (many are over twenty minutes and simply do not go through the changes required to sustain themselves in the way that other "epics" such as IQ's 'The Last Human Gateway' or of course GENESIS' 'Supper's Ready' do) they decided to mix excerts from different periods into one continuous and changeable piece of music. Music dating back as far as the 'Richocet' album, was performed all to the audience's delight, as well as more recent albums, like 'Lily On The Beach'.

TANGERINE DREAM's reputation for performing stunningly visual concerts proved to be well founded as they made far more imaginative use of varilights with a lot less, than for example MARILLION did, with a lot more. One (perhaps the only) problem with the concerts was that the structure gave no sense of climax, most of the best sections were near the beginning. The only contender for such a climax towards the end of the concert was the superb guitar duet between Edgar and Jerome Froese, but even this was roughly three-fourth of the way through. A shame to spoil such a good concert with such an easily correctable mistake.

Phillip Halper

The Zint Group

Curve And Crane

LP review

The Italian band THE ZINT GROUP is in fact the same band as ZINT, reviewed in BM #9 with their first demo-cassette, 'The Winning Path'. Now they have released their first album (unfortunately only on LP), entitled 'Curve And Crane', the result of five years of working and recording. The reason why it is being reviewed in this issue (the album was released in 1990!) is that I had some trouble with reviewing it.

The music on this eleven tracks containing album is hard to describe, because it doesn't contain "traditional" progressive rock. 'Curve And Crane' is definitely one of these "more-times-listening" albums. Your first impression is always a rather sceptical one, but after several times listening you are going to appreciate the music.

The music is a strange mixture between progressive, experimental and underground music. There are no hard-driving guitars or bass, no extensive solos or orchestrations. The music continuously breathes an atmosphere of simplicity (although the music has enough variations), darkness and relative calmness. Progressive pieces are smoothly connected to more experimental parts, while the atmosphere of the song stays intact.

It is very hard to compare their music to other progressive bands or styles, just in order to give you an impression. Our colleague magazine Acid Dragon compared their music with mid-seventies bands like HENRY COW, SLAPP HAPPY, FRITH and other more experimental artists. Acid Dragon says that Fabio Martini's voice has resemblances with PETER GABRIEL and PETER HAMILL, but I disagree. In my opinion his voice is more like GARY NUMAN or DAVID SYLVIAN (ex-JAPAN), and their music also contains influences of both comparisons.

It is even very hard to draw a conclusion or to make a recommendation. I don't think 'Curve And Crane' will interest the "average" progrock lover, maybe it is more suitable for people who like the experimental side of progrock. One thing is for sure; every time you listen to this album you will change your opinion about this album. Maybe the constant suprise in their music keeps it interesting. But you should listen to this album to draw your own conclusion.

Stephan van de Ven

Artist : The Zint Group
Title : Curve And Crane
Medium : LP, Musea Paralelle MP 5005, 1990

Available From :

Musea Productions
68 La Tinchotte
57117 Retonfey
France

Walking on ICE

CASSETTE review

whitehall warrior

WALKING ON ICE is a relatively new band from Bedforshire, England. In December 1990 they released their first demo-cassette, entitled 'Whitehall Warrior'.

The first impression I had wasn't very positive, but after listening to the tape for the second time I was more positive. But, I listen more to the music itself than being too critical with respect to the quality of the recording.

At first I thought there was not so much power in their music, but I realized that it could possibly be due to the use of the four-track tape-recorder, which is of course very low-budget, but for a starting band the only way to increase their audiences. Please, don't misunderstand me, I am still critical. In my opinion the band still has to learn a lot. The music sounds a bit too smooth still to be called real progressive rock. I would like to hear more distorted guitars and fat bass, especially because of the fact that they use extra pass-pedals on this tape.

It should sound more aggressive, because their music asks for it. But, as mentioned before, this could be a recording problem as well. But all in all they are quite a promising band.

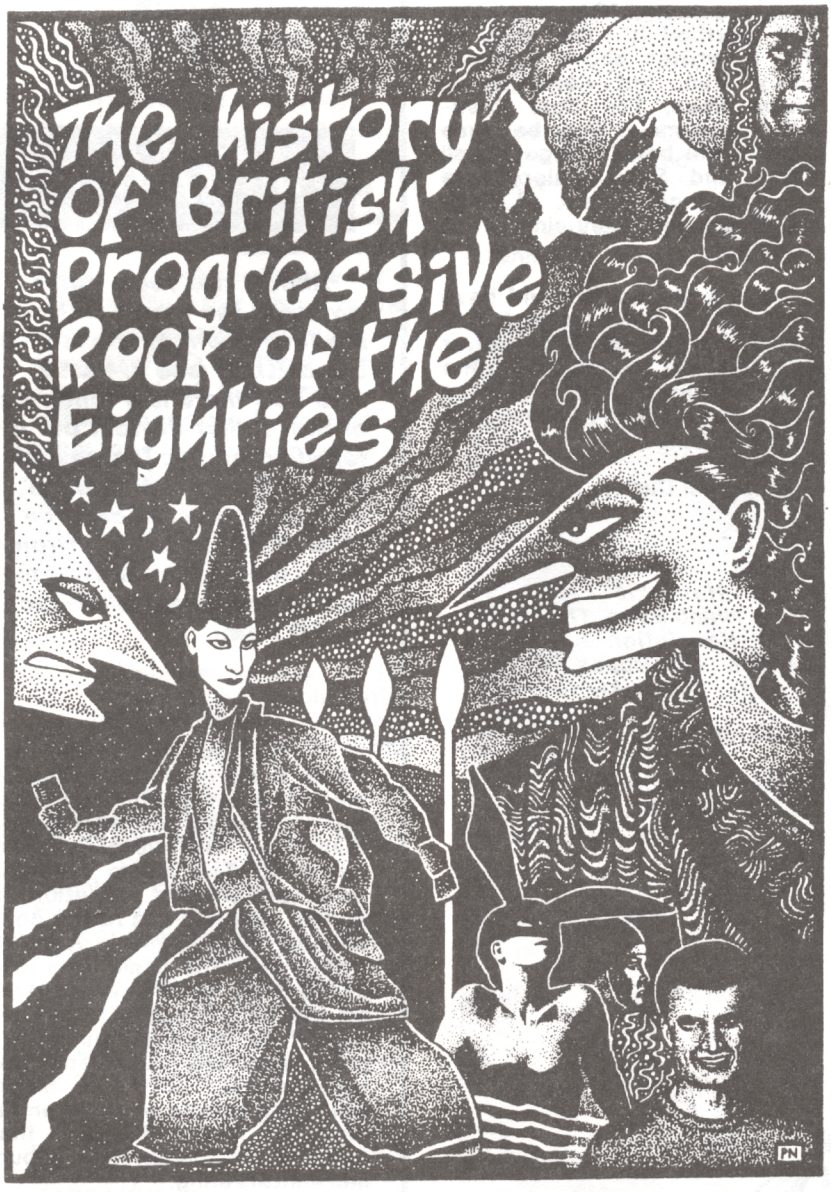
Milly Kusmic

Artist : Walking On Ice
Title : Whitehall Warrior
Medium : Cassette, 1990

Contact Address :

Walking On Ice
49 Miletree Crescent
Dunstable, Bedfordshire
LU6 3LS
United Kingdom

Book Review



It is an enormous task to give a survey on progressive rock, even it is a brief one and limited to a certain area. Not my type of work. But that is exactly what a few French guys have done; they have succeeded in releasing a compilation of British progressive rock of the eighties.

As it is with such releases, it is never complete, because the scene keeps on moving and there are always bands and developments that you have never heard of. Firstly, the cover. It is an excellent cover by Peter Nicholls (from IQ). The characteristic Peter Nicholls type of drawing is what we are used to from the first two IQ albums. A compilation of dark backgrounds, faces and fictive characters, all in black and white. There is one face that looks familiar to me. The person in the right under corner has resemblances with Les Marshall, who sadly died a few months ago. Some kind of tribute to him?!?

About the book. Well, it is not a real book, because it is shaped like a fanzine, like BM, but with more pages of course. It is on the A4-format, and in black and white, and many articles are beautified with pictures, logos and sleeves. The book contains many names, from well-known acts as MARILLION, IQ and PALLAS via rather familiar names, ARK, DAGABAND, NIADEM'S GHOST, LA HOST, and unknown names, DEMON, DAMASCUS, SPELLBOUND. I think they have succeeded in covering the greater part of the British progrock scene after the first progrock revival in 1980. A few names in the book were not familiar to me, and I couldn't find a few names in this book, but over all they did a fine job.

Unfortunately, there are some grammatical mistakes, but their English is much and much better than that of the average Frenchman. And BM isn't without mistakes either, right! If you want to be updated on the British scene then buy this book!

Stephan van de Ven

Title : The History Of British Progressive Rock Of The Eighties
Medium : Book (fanzine-shaped)
Price : 70 FF (inside Europe)
80 FF (outside Europe)

Contact Address :

Andre-Francois Ruaud
245 Rue Paul Bert
69003 Lyon
France

Harnakis

cd review

Numb Eyes
The Soul Revelation

The coverdrawing of CD represents a mediaeval fantasy with sculptured columns, colourful woven fabric draperies and imaginative ancient creatures. The female in the middle, however, isn't ancient in any way; she is a very sensual beauty from times yet to come.

Also the music is of pure beauty, melodies will reduce you to silence having a lumb in the throat from mere emotion. With closed eyes, the music will picture you another world in your mind, strange and confusing but consoling and safe, a place of unknown beauty. So that sounds promising, let's order this. No, wait! There is a little bit more you must know. As a matter of fact there is a slightly critical comment: this CD is a total failure. Now I can hear you saying "Go away!! You just glorified it". Yes, well, all that is written above is absolutely true, but nevertheless 'Numb Eyes, The Soul Revelation' is a major flop, because both of the band's singers, Lali Belza and Santi Calero, are absolute incompetent of singing. Every note they sing is out of tune.

What a shame, it could have been such a good product. And Lali Belza can do much better than this, she proved that in the past. We can only hope that the next album won't have this annoying flaw.

Ernst van Dinter

Artist : Harnakis
Title : Numb Eyes, The Soul Revelation
Medium : CD, Musea FGBG 4026 AR, 1991

Available From :

Musea Productions
68 La Tinchotte
57117 Retonfey
France

ELIXIR

LP review

"Indifférence"

Almost two years ago I reviewed the album 'Sabbat', the first album by the French band ELIXIR (see BM #10). And now there is a follow-up of that rather deviant but interesting album. The new album, entitled 'Indifference', has only been released on LP, which is somewhat strange as most of the Musea releases are being relea-sed on CD now.

The musical style of the first album is more or less extended on 'Indifference, although there are some important differences that make this album less interesting. The music contains less tension and variation in styles, resulting in a rather continuous atmosphere. All the tracks have the same structure and set-up, which causes that all the songs sound rather similar. The music is technically good and the musicians are professional, but this album definitely misses emotion and a certain inaccessibility that could have made this album more interesting.

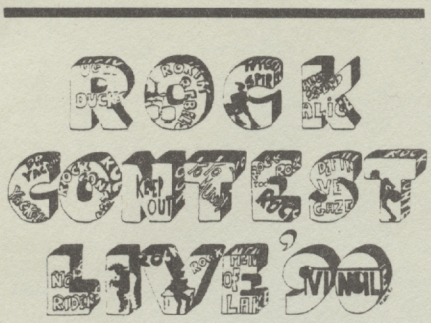
'Indifference' isn't a bad album, but it isn't good one either, and is definitely less interesting than 'Sabbat'. The lack of various atmospheres turned this album into an average one. I hope that ELIXIR will change some things with respect to the atmospheres on a possible future album. They can do it!

Stephan van de Ven

Artist : Elixir
Title : Indifference
Medium : LP, Musea Parallele MP5003, 1990

Available From :

Musea Productions
68 La Tinchotte
57117 Retonfey
France



LP review

We received a promotional copy of the Italian Rock Contest '90 from MEN OF LAKE, who took part in this contest. Several bands are presented on this album with tracks that were, I suppose, specially recorded for this contest.

I played this album hoping it was a progressive rock orientated compilation, but my hopes were drowned right away. This compilation album contains several artists with various musical styles like pop, rock 'n' roll, soft hardcore and other stuff. Luckily, in between all their frustration showing bands (like ALICE IN SEXLAND and ROCKIN' REBELS), there were also some interesting bands, although they maybe don't play real progressive rock, but a more progressive orientated type of music.

Nice are the NICOTINE SPIRAL SURFERS with their psychedelical music that shows big resemblances to the early PINK FLOYD, to be more precise, to their hit 'Arnold Layne'. Certainly worth mentioning are KEEP OUT, who surprised me with their reasonably progressive and certainly entertaining music. DEFINITIVE GAZE present some ELP-based type of music, certainly not progrock, but just nice. The proggy pop of UGLY DUCKS is nice as well and worth listening to. And what about MEN OF LAKE? Well, their contribution to this compilation is the best one, as they deliver a varied and keyboard orientated track with quite good vocals.

Well, well, what can I say. I mentioned only the interesting bands and left out the other ones, as they were not very progressive, and several tracks on this album suffer from a rather poor production. All in all this album is not worth buying for the progressive rock lover, so I suggest to spent your money on something else. If anybody is interested and decides to write to the address below then please notice that this address could be incorrect, because it was hard to figure out whether this address was complete. Good luck.

Stephan van de Ven

Artist : Various Artists
Title : Rock Contest '90
Medium : LP Vinile Tendencias Room, 1990

Available From :

Scuolo Rock
Bassano Via Jacopo Da Ponte
Italy

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MUSEA 68 LA TINCHOTTE - 57117 RETONFEY - FRANCE
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NEWS

• AMENOPHIS' first album will be rereleased on CD with some unreleased bonustracks.

• FANCYLFUID is back in the studio to record their second album. On this album they will use two guest-drummers, namely Enrico Grosso (ex-DEDALUS) and Furio Chirico (ex-TRIP, ARTI & MESTIERI).

• GALADRIEL's second album will be issued through Musea this summer. The exact date is still unknown.

• GANDALF (Heinz Strobl) is performing on 27th September 1991, together with STRANGERS ON A TRAIN, at the Noorderligt theatre in Tilburg (The Netherlands). GANDALF will play some new material, that will feature on the fortcoming CD, which will probably be out in the early part of 1992. GANDALF will also perform on 15th February 1992 in Cologne (Germany), which will be broadcasted in the German broadcasting-program 'WDR Nachtmusik'.

• PENDRAGON and ASGARD are performing on 1 September 1991 in Tramonti Di Sotto, Italy, together with a yet unknown band. This event is set up as a progressive rock meeting (the admission is free), and on 31 August 1991 (the day before the concert!) there is a meeting and fanzine-exhibition. For more information write to: Cristiano Bianchi d'Espinosa, Via Acquette 14, Treviso, Italy.

• IQ are performing in Kleve (Germany) on September 14th. On November 29th they will perform in Tilburg and on November 30th in Amsterdam (The Netherlands).

• Last year we mentioned that Musica Cibernetica Natura was organizing a cultural event in Spain. From the 19th to 24th of August there is another event in Jose De Cadi in Spain, organized by M.C.N. The only difference with last year is that there will be no music and performances during this cultural happening. For more information write to: M.C.N., Apartat 482, 08240 Manresa, Spain

• The Italian band MEN OF LAKE will release their first album through Musea. The same goes for the Spanish band ONZA.

• The Belgian band NOW have recently released their second album, 'Spheres', through the French Musea label. A review on this album can be found in the next issue of BM.